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communiqué de presse

michael bevilacqua

beauty behind the madness

11 janvier - 8 mars 2018

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Tuesday - Saturday / 11am - 7pm

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Michael Bevilacqua

Piss Boy, 2017

Acrylic and digital archive on canvas

210 x 142,5 cm. - 82 3/4 x 56 in.

Credit photo Grégory Copitet, Courtesy PACT



à propos de michael bevilacqua

Connu pour combiner les références culturelles et populaires dans ses toiles, Michael Bevilacqua mixe dessin, peinture, design graphique et collage, au travers d'une palette de couleurs saturée et glossy très caractéristique. Ses oeuvres, semi-autobiographiques, ponctuées de logos, de références musicales et annotations, traduisent ses préférences culturelles, intellectuelles et spirituelles. Stylistiquement influencé par le Pop et le Color Field Painting, Bevilacqua est également empreint l'influence d'Andy Warhol et sa technique sérigraphique sur toile. «En surface, l'oeuvre de Bevilacqua est une version updatée du Pop Art» disent certains, «mais il utilise une imagerie spécifique comme un langage crypté à propos de lui-même, son art, son environnement, et sa lutte interne à trouver l'équilibre entre ces mondes.»

Michael Bevilacqua est né à Carmel (Californie, USA), en 1966 ; il vit et travaille à New York. Diplômé de l'université de Long Beach et du Santa Barbara College, il a poursuivi ses études artistiques au Cambridge College of Art and Technology en Grande Bretagne.

Son travail a notamment été exposé dans les galeries Deitch Projects, Gering & Lopez, Kravetz Wehby et Jacob Lewis à New York, à la galerie Peter Amby à Copenhague, à la Faurshou Gallery à Pékin. Ses oeuvres ont par ailleurs fait l'objet d'expositions institutionnelles au Palais de Tokyo, à la Fondation Deste pour l'Art Contemporain à Athènes, au Chelsea Art Museum à New York, au Louisiana Museum of Modern Art au Danemark et au Aldrich Museum of Contemporary Art à Ridgefield aux Etats-Unis.

Ses œuvres font notamment partie des collections du Whitney Museum of American Art à New York et du Musée d'Art Moderne de San Francisco (SF MoMa).

à propos de l'exposition

«Beauty behind the madness» est la seconde exposition personnelle de Michael Bevilacqua à la galerie PACT.

Cette nouvelle série d'oeuvres (peinture et/ou impression digitale sur toile) est inspirée de Louis XIV et sa vie à Versailles, à laquelle l'artiste s'est intéressé lors de sa venue à Paris en 2016 à l'occasion de sa première exposition à la galerie PACT.

Comme pour chacune des séries de Michael Bevilacqua, l'influence de la musique est fondamentale. **Le groupe américain «The Weeknd»** et plus précisément leur deuxième album «Beauty behind the madness» sorti en 2015, est l'influence dominante de cette nouvelle série. Le titre de l'exposition lui fait ainsi référence, tout en rendant hommage à l'oeuvre de Louis XIV, dont la folie des grandeurs a largement contribué à l'envergure hors du commun du patrimoine historique et culturel de la France.

Michael Bevilacqua voue une passion sans limite aux jardins du chateau de Versailles.

Pour cette raison, l'espace de la galerie sera transformé en jardin à la Versaillaise pendant l'exposition, depuis l'herbe au sol jusqu'aux treillages sur les murs.

→ Plus d'informations dans l'interview de l'artiste qui nous a confiés ses influences et sa vision de l'exposition ; cf. page suivante)

about « beauty and the madness »

interview of michael bevilacqua:

It's always something... something I see hear, listen to or stumble upon.

It really started with me visiting Versailles with my older son a few years ago. I had never really walked through the gardens and their the seed was planted.

Leaving Paris after my last exhibition at PACT in 2016, Pierre-Arnaud took a picture of me wearing a white outfit with a hooded sweatshirt. I went back to NYC and found something interesting in the photo. I had the photo digitized and began painting over the top of the printed image....thus the birth of Physical Graffiti.

Why physical graffiti? Drawing, painting and mark making over the physical form.

And then the obsession and complete immersion of all things Versailles. A few months ago I returned to visit the gardens once again in depth. It rained both days but the grey days only enhanced various shades of green and only made the gold shine stronger and the white sculptures glow like ghosts.

Le Notre, the French landscape architect and principal Gardner used scale, geometry and line to develop the gardens.

I love these concepts but when it comes to painting I don't usually use these methods in a traditional manner.

I love the way he placed sculpture in the many groves and fountains. An element of surprise and incredible beauty.

So the figure becomes the monument within a landscape within the canvas. Remnants of fabric designs, stained surfaces, words abstractions.

It's not copy exact things in And out of Versailles but to try and touch upon the sheer beauty and opulence of it all. A painting should evoke some sort of emotional response and in the same time the viewer should see something new to experience. When I think of Versailles it is green green green and a splash of gold. King Louis XIV left France and the world something quite profound and it grows.

So many books were perused and documentaries watched. Even a ridiculous historical fiction movie "A Little Chaos" in which Le Notre had some mad love affair with a woman who was the genius behind some of the gardens greatest inventions like the outdoor ballroom waterfalls. Amusing but it did give you an idea of the madness that went into creating all things Versailles. It go mention the deaths of workers, bankruptcy and insane fighting!!! But here I digress!

The real work did not start in the studio until the music came. The soundtrack was not there until.... oddly enough I heard a song by «The Weeknd» band. His songs are about sex, love, money or lack of and trials and tribulations of life. His symbol for his music of all things is a wonderful sentiment for Versailles with all the sex, affairs and rampant naughty behavior. The Weeknd mixes classical, hip hop and sweet vocals all jumbled up and laced out. **I think Louis XIV would have listened to him.** Music was very important to Louis and the ballet was born at Versailles "Ballet Royal de Nuit" saw the debut of "The SunKing" coming out at the end of the ballet in a gold sun costume.

My intention is never to copy something but to allow the viewer to "Hear the painting and see the music".

I know trend is to make political work but my response to that is to embrace beauty. King Louis did. The same. He kept his vision for decades and gave us one of the most incredible wonders of the world. Despite people of France complaining wondering what that mad sun king was up to.

From «Spies in the Wire»* to «Beauty Behind the Madness».

«So we beat on, boats against the current , borne back ceaselessly into the past», F. Scott Fitzgerald

* Title of Michael Bevilacqua's personal exhibition at PACT in 2016



• expositions personnelles

- 2017** Beauty Behind The Madness, Galerie PACT, Paris, France
- 2016** Spi_es I.N thE W[|]Re, Galerie PACT, Paris, France
The Owls a Re Not WhGt they. s EE m, Jacob Lewis gallery, New York, USA
- 2015** DARK CALM... SOME WORDS IN 3 ACTS, Last Resort, Copenhagen, Denmark
- 2014** Electric Chapel: the Spirituel in art, The Flat, Massimo Carasi, Milan, Italy
- 2013** Blankism : the artist is not present, Peter Amby Gallery, Copenhagen, Denmark
RADIO amnesia : A survey of works on paper 1997-2013, Gering & Lopez Gallery, New York, USA
Deciphering Scars, Randall Scott Projects, Washington, D.C, USA
- 2012** An Ideal for Living, Gering & Lopez Gallery, New York, USA
Ceremony, Kravets Webhy Gallery, New York, USA
Factory to Factory, Peter Amby Gallery, Copenhagen, Denmark
- 2011** Catastrophe Ballet, The Flat – Massimo Carasi, Milan, Italy
- 2010** Placebo Effet, Gering & Lopez Gallery, New York, USA
Amphetamine Logic, Faurschou Gallery, Copenhagen, Denmark
- 2009** The Rogue, Galerie Javier Lopez, Madrid, Spain
The Rogue, Galerie SENDA, Barcelone, Spain
Corrosions of Conformity, Gering & Lopez, New York, USA
Corrosions of Conformity, The Flat – Massimo Carasi, Milan, Italy
- 2008** Fantasiamnesia, Faurschou Gallery, Beijing, China
- 2007** Remains of the Day, Faurschou Gallery, Copenhagen, Denmark
The Poison of Apple, The Flat – Massimo Carasi, Milan, Italiy
- 2006** Drawing Under the Influence : Fables of Reconstruction, Chelsea Art Museum, New York, USA
- 2005** Bevilacqua, Lousisiana, Humblebeak, Denmark, Copenhagen, Denmark
Surface to Air, Deitch Projects, New York, USA
Black Studio, Faurschou Gallery, Copenhagen, Denmark
- 2004** Beyonce and Back, Deitch Projects, New York, USA
- 2003** Vinyl Distraction, Colette, Paris, France
Happy Nightmare Baby, Faurschou Gallery, Copenhague, Denmark
- 2002** Tomio Koyama Gallery, Tokyo, Japan

- 2001** High-Sepped Gardening, Fredericks Freiser Gallery, New York, USA
- 1999** Urban Hymns, Jessica Fredericks Gallery, New York, USA
- 1997** What Is It That Is The Worm Inside Of You ? Jessica Fredericks Gallery, New York, USA

• **expositions collectives**

- 2017** Duo show with Benjamin Edwards, Neumann Wolfson Art, New York, USA
- 2015** Between Two Worlds, Jacob Lewis Gallery, New York, USA
- 2014** AftermodernisM, Nassau County Museum of Art, Roslyn Harbor, New York, USA
- 2013** Drawing Without Drawing, Christian Ehrentraut Gallery, Berlin, Germany
Silhouette, Blackburn 20/20 Gallery, New York, USA
- 2012** Colour or Coulour..., Charles Bank Gallery, New York, USA
The Flat – Massimo Carasi, Milan, Italy
- 2011** Masters of Reality, Gering & Lopez Gallery, New York, USA
- 2010** Celebration, The Museum Alex Mylona – Macedonian Museum of Contemporary Art, Thessalonique, Greece
No Vacancy, The Butcher's daughter, Ferndale, Californie, USA
The Incomplete, Galerie Jean Luc & Takako Richard, Paris, France
Galerie Senda, Barcelone, Spain
- 2009** Just whats is that makes today's painting so different, so appealing ? Gering & Lopez Gallery, New York, USA
Hydra School Projects Art Walk, Hydra, Greece
Bloodsport : The Illusion of Abstract Gambling, Hydra School Projects at Remap 2, Athènes, Greece
No Longer Empty, New York, USA
- 2007** Remains of the Day, Faurschou Gallery, Copenhagen, Denmark
The Poison of Apple, The Flat – Massimo Carasi, Milan, Italiy
- 2006** Drawing Under the Influence : Fables of Reconstruction, Chelsea Art Museum, New York, USA
- 2005** Still, Sandra Gering Gallery, New York, USA
Translation, Palais de Tokyo, Paris, France
- 2004** Monument to Now, Deste Foundation, Athènes, Greece
- 2003** Split, Sandra Gering Gallery, New York, USA
- 2002** The Passions of the Good Citizen, apex art c.p., New York, USA
The Dubrow Biennal, Kagan Martos Gallery, New York, USA
- 2000** Drawings and Photographs, Matthew Marks Gallery, New York, USA
Reconfiguration, Danese Gallery, New York, USA

- 1999** Pleasure Dome, Jessica Fredericks Gallery, New York, USA

- 1998** Accelerator, Southampto, City Art Gallery, Southampton, touring to Arnolfini, Bristol
Oldham Aertr Gallery, Oldham, United Kingdom
Painting, Now and Forever Part I, Matthew Marks Gallery and Pat Hearn Gallery, New York, USA
Pop Surrealism, The Aldrich Museum of Conteporary Art, Ridgefield, Connecticut, USA
More Fake, More Real, Yet Even Closer, curated by Robert Evren, Castler Gallery, Colelge of New Rochelle, New York, USA
21st Anniversary Benefit Art Auction, New Museum of Conteporary Art, New York, USA

- 1997** New American Talent : The Thirteenth Exhibition, Thr University of Noth Texas Art Gallery, Denton, Texas, USA

- 1995** It's only rock and roll, curated by David rubin, The Phoenix Art Msueum, Phoenix, Arizona, USA

- 1993** Friendly (with friends), Dooley Le Capellaine Gallery, New York, USA

- 1992** Industrial Heros, curated by Laura Howe, Vernon Space, Los Angeles, Californie, USA

• **collections publiques**

- Dallas Museum of Art, Dallas, Texas,
- Neuberger Berman LLC, New York, Etats-Unis
- The Whitney Museum of American Art, New York, Etats-Unis
- Louisiana, Humlebeak, Danemark
- Astrup Fearnley Museum, Oslo, Norvège
- Deste Foundation, Athens, Grèce
- San Francisco Museum of Modern Art, San Francisco, Californie, Etats-Unis
- Orange County Museum of Art, Californie
- Mitsuni Collection, Tokyo, Japon

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